

THE CINEMATHEQUE

The regular Bay Area showcase for personal and avant-garde films.
Shows on Thursdays and Sundays at 8:00 PM at the San Francisco Art Institute, 800 Chestnut St., S.F. Donation \$2. Free coffee. For information call 586-8486.



Barbara Hammer

THURSDAY, MAY 4

The Films of Dan Perz

DAN PERZ IN PERSON

Dan Perz is a composer, painter, photographer as well as a very prolific filmmaker. He is currently living in Boise, Idaho. His films have appeared on various group shows at the Cinematheque and Eye Music over the past few years. This is his first one-man show here at the Cinematheque.

"Cowbells, motorboats, feltipped pens, optical discs, and printing gates make up some of Dan Perz' subject matter, presented from a special viewpoint of searching for the central core of his material, coupled with a gently whimsical attitude toward the film medium. Dan shows those perceptions, both visual and sonic, that we stumble over everyday unawares, and translates them into personalized selections for presentation to the rest of us. — David Gerstein

Our program will include:
PULL FOCUS (1974) —A single-take telephoto shot in which focus is gradually brought from infinity to extreme closeup. "James Kagle
TREEFALL (1974) — "Is a film about the taking of a single perception and expansion of that perception into experience. Dan Perz continues his exploration of natural order with an impressionistic film alive with the flow of rapidly-changing light and form. The viewer is met at the outset with entangled greens, blues and whites that gradually evolve into explosive streaks of pure light shifting in different directions, the frame becomes a pulsating field. —James Kagle
WATERCOURSE (1975) — "Water washes back and forth over the shifting grains of sand creating a natural wipe. This film deals with man, knowledge, nature and their communication together. "D.P.
ZEITGEIST (1976) —A collection of stationary shots which makes use of a "lensor", a convex, platter-shaped distortion lens.
ECHO (1976) "Echo explores my ideas of what the nature (echoic) of an echo is. These echoes originate not only from the reflections of sounds, but also image reflection and sound/image, image/sound reflection. "D.P.
MIND'S EYE Part One, to Megan (1977) — "At birth there is no image as we know it, only light and dark. Over a period of time we must learn to use those light/dark, on/off impulses from the eye and let our minds form them into meaningful images. "—D.P.

SUNDAY, MAY 7

The New San Francisco Filmmakers

One of the reasons for the prominence of San Francisco in the film world is due to the number of young filmmakers from all over the country who come here to live and make films. Of the filmmakers represented on this program not one of them is from San Francisco but are currently making films here. The varieties of aesthetic concerns represented here attests to the richness of the San Francisco film scene. Our program will consist of the following films:

SE HILTON (1977) 16min by Marcus Mislin — A portrait of an aging man from the Cowichan tribe in British Columbia.
ROCK SPRINGS (1976) 30 min. by Richard Beveridge—"Where I come from and why. A 'Roots' film without the "rooting" about a dusty Wyoming town. Summarily rejected from every Bicentennial exhibit. "—R.B.
ST. RUBE (1977) 16min. by Ed Jones—
FALL WORKS (1977) by Tony Merritt — "A personal attempt to develop cinematic sensitivity. "—T.M.
JUST A THOUGHT (1978) 1min by Tony Merritt — "A sight gag" T.M.
DINER FILM (1975) 8min. by Anita Miles
BOURN OF EXHALTATION (1975) by Anita Miles
MANUAL OVERRIDE (1974-76) 12min by Nancy Miller "Its origins, in particular are in the sound and action of a very short lived experience, some event of my past. My concerns have much to do with how such an event survives during the processes of recollection: what is left, what is left out, what is added —swept along by the indulgence of re-creation and free association. Combined with this are the usings, humor, and diversions inspired by the image and sound material encountered during the time the film was being made. Tangential lines became attached, as well: questions of the perception of tangibility, the connotation of words and manipulation of image, how I see what I hear but not necessarily VICE VERSA. The resulting synthesis of these elements seems to be not so much a true reflection of separate parts, but rather a new lived event with a life of its own. It is both a synthesis and distillation—and for me, in many ways, it remains a work in progress. " N.M

THURSDAY, MAY 11

Henry Hills/Abigail Child

NEW SAN FRANCISCO FILMMAKERS

The films of Abigail Child:
DAYLT. TEST SECTION (1978) — "Web, weft/faces/imaginary edges, vertices/a flutter of continual side chains. Recurring emergence of narrative associations despite all attempts at their destruction. Filmed in New York '75-76. "
SOME EXTERIOR PRESENCE (1977) — "cut between sessions on DLTSection, using out-takes from television documentary I was directing (spring '75) on radical nuns in So.Bronx and Brownsville. Structured on the 4-handed nature of film: foot-age manipulated, optically reprinted, and manipulated again—to the Fourth X 4. "
PERIPETEIA (1977) — "What blind conatus of nature should produce it in birds. ' Navigation spiralling sunward via plunging jewels - filmed in Oregon Oregon coastal forest. "
PACIFIC FAR EAST LINE (in progress) — "San Francisco's downtown skyline as viewed from my windows: New Years, neon, sun, compass, antenna, digital- 'Japanese horror movie' says M. Lattimore"

The films of Henry Hills:
PORTER SPRINGS is a continuing work of indefinite extension beginning with my first film (1975) and continuing, one film per year, all shot in Georgia in August; hence, a record of the maker's development and changing tastes. PART 2 (1976) contrasts natural cutting (girls running with merical (boathouses) , with a single-frame bab solo. PART 3 (1977): Hermes Trist. —Above-below, dialog. applied JOEL, rhythmic Rorschach through season, expansion of theme mentioned in PART 2 (variation of last scene, Part I.) "
JOEL (1976-77) — "Footage shot regular, converted to complex single-frame rhythms on J-K, then cut regular. A fragment from the year before Joel is married, keeping late hours. Exercise in seeing 24 frames each second. "
GEORGE (fragment) —shot 2 years ago and abandoned, recently resumed in sync sound. "
NORTH BEACH (work in progress) — documentary of my neighborhood of 3yrs, prob. 3 parts of a 4-part work: Columbus Day Parade, stairs behind 1735 Stockton, ally between Molinari Delicatessen and Rossi Market, the hills as Nestle's Krunch. Filmed in every available stock, almost. "

SUNDAY, MAY 14—MOTHER'S DAY

The Films of Barbara Hammer

BARBARA HAMMER'S 39th BIRTHDAY CELEBRATION

Barbara Hammer is a Bay Area filmmaker who also happens to be an outspoken lesbian/feminist. This evening's program will include her most recent films, three of which will be projected onto an inflated weather balloon and two of which will be world premiers.
P PSYCHOSYTHESIS (1975) 8min — "When I approached the door in my mind labeled "sub-personalities" I was frightened, I doubted, I didn't think I had any-one(s) in me, but four of me came out: the athlete, the baby, the artist, and the witch. " B.H.

WOMEN I LOVE (1976) 25min. — "I collected this footage over the past few years for fun never thinking I'd use it until I was eighty, but...it's a film of portraits of five beautiful women who have been friends and lovers. " —B.H.
MOON GODDESS (1976) 13min —A collaboration film with Gloria Churchman. "A wonderfully sensitive and inspiring film. " —Shirley Clarke
EGGS (1977) 10min —oval matriarchal symbols in poetic visuals.
MULTIPLE ORGASM (1977) 8min —a sensual film that says just what it is.
AVAILABLE SPACE (1977) 30 min — "an eight sectioned film of personal claustrophobia with the film frame. It is projected in circular form and scored for an open, mixing projector that revolves on a turning table. The film is projected on eight screens around the space. " B.H.
HAIRCUT (1978) 9min —World Premier
I AM WHAT I EAT SO NOW WHAT ? (1978) work in progress

"Come celebrate my 39th birthday with me and bring your mother and/or your mother's mother and/or your lover's mother. " —Barbara Hammer

THURSDAY, MAY 18

The Films of George Landow

GEORGE LANDOW IN PERSON

George Landow, who lives between Chicago and San Francisco, has been making films since 1961 and has made some of the most important contributions to the art of cinema. He is one of the filmmakers whose works grow with each viewing and it is always a distinct pleasure to host him at the Cinematheque, as those who attended his last show over a year ago will remember. This evening's program (with perhaps a few surprises) the following films:

DIPLOTERATOLOGY OR BARDOLFOLLY (1967)
THE FILM THAT RISES TO THE SURFACE OF CLARIFIED BUTTER (1968)
INSTITUTIONAL QUALITY (1969)
WHAT'S WRONG WITH THIS PICTURE? (1972)
THANK YOU JESUS FOR THE ETERNAL PRESENT (1973)
WIDE ANGLE SAXON (1975)
"NO SIR, ORISON" (1975)
NEW IMPROVED INSTITUTIONAL QUALITY: IN THE ENVIRONMENT OF LIQUIDS AND NASALS A PARASITIC VOWEL SOMETIMES DEVELOPS (1976)
The following statement on WIDE ANGLE SAXON is reprinted from an interview in THE CINEMANEWS: "I hope that it would bring into question the whole idea of narrative so that the audience can begin to question the validity of a story in a film since it's never really happening anyway. That is, it's a highly artificial, contrived, and highly conventionalized thing that we call the narrative...I'm interested in stories but I dislike the way they're usually told in films. It seems like we've taken on these conventions so that every story has to begin, progress, and end in a certain way...You always know a certain kind of thing is going to happen. There's a small amount of variation. The hero might succeed or he might fail but he's still the hero and he still has that thing to perform...but I don't think the narrative is a hopeless thing either. I mean, storytelling is as old as people, probably. I think it's a valid thing to use."

SUNDAY, MAY 21

Projecting Women's Images: FIRST FILMS

WITH JANE LEV AND MARILYN J. CURRY IN PERSON

"Emphasizing and reemphasizing the problems has made us all aware of the predicament of women in the visual arts, and in many other creative areas, for that matter. One must deal with it realistically in terms of self-action. Healthy self-love and independence makes one question the male-established point of view we have always lived by: their view of great art, great women, a great society. The way out is a desire to take responsibility for the structure of society and the responsibility for the restructuring of ourselves."

Elizabeth C. Baker and Thomas B. Hess, ART AND SEXUAL POLITICS, WHY HAVE THERE BEEN NO GREAT WOMEN ARTISTS?

"The films on this program are a collection of first films made in a super 8 workshop for women at San Francisco State. The value of these films exist in the context that they were made in a supportive atmosphere and in some cases are not just first films but first validated creations.

"Instead of the traditional stress on solely technical proficiency, the women were encouraged to invent ways of using the camera that were more meaningful to them. The results are highly personal films that are products of this process of self affirmation. — Jane Lev, Marilyn J. Curry

THURSDAY, MAY 25

The Films of Joe Gibbons-Gibbons

THE MINISTER OF INFORMATION OF THE ART LIBERATION FRONT IN PERSON

"One of the reasons I make motion pictures is, I believe, to keep nature from getting too smug (in punching Flowers, for instance, nature gets shown who's boss). There are many images and events missing in the experiential world. As a moving-image monger, I see it as my calling to remedy, in some small way, this situation. In that sense, my work is ecological it strives to restore the natural balance of things. Before each film (I know it is time to make a film when the wind picks up and static interrupts my favorite radio program) I ask myself 'what needs to be materialized? What is not that should be made manifest?'

"Similarly, an absence occupies a central place in the films themselves. The viewer fills that lack, occupies the gap in the meaning-formation equation—ensuring it's open-endedness.

"Another reason for lingering in the moving image lies in the unique moral license it grants: I can bully flowers, spy on people, break things, perform the most reprehensible and reckless deeds—all in the name of the film—which-must-be-made. " —J.G.G.

This evening's program will include the following films in super-8
SPYING (1978) 18min — "Too controversial to describe in detail, this film reveals the underlying voyeuristic nature of the cinema-ophile. "
PRESNECES REEL 9 (1977-8) 20min — "A number of persons, each alone in confrontation with the camera-witness, render themselves in an uncommonly revealing 'light. "

LIBERATION ART (1978) 10min — "Sort of a documentary which chronicles the aftermath of the Art Liberation Front's infamous 'champagne caper' at the Oakland Art Museum in October of 1977. "
SIGHT-SEEING AND IMAGE-MONGERING (1976-78) 17min— In 3 parts:
I) Points of interest (Niagara falls)
II) Snap-shooting Non-ostensively (Pike's Peak)
III) Pointing, Measuring, Recording (Yellow Springs)
SMALL MOVIES AND SKETCHES REEL 8 (1977-78) 20min—Includes: Slow Combustion; Sound Film; Internal Shadows of Exclusion; Reckless Deeds; Punching Flowers; Preposterous propositus; & more!

SUNDAY, MAY 28
NO SHOW

Open Screening: Except in the case of programs presented by the filmmaker him/herself or exceptionally long shows, all films are welcome for open screening after the scheduled program. To submit a film for open screening, please bring it to the projection booth before the show begins.

THURSDAY, JUNE 1

Steve Dwoskin—Short Films

STEVE DWOSKIN IN PERSON

Steve Dwoskin is an American who has become England's most prolific and well known avant-garde filmmaker. Until recently his has been known only in Europe. Besides his two shows here at the Cinematheque There will be a showing of two features, BEHINDERT and SILENT CRY at the Pacific Film Archive on May 30, and a different program at the Museum of Modern Art on June 2. Check listings.

"Almost all of my films find a hard way into words. The film medium is an expressive form. I work in the moving picture. They are not 'direct story narrative' films but allow others to introduce their own narrative, as it were. The films have been described and labelled in many ways ranging from "inducing awareness through the unconscious film experience' to penetrating, hypnotic, erotic, sexual, desperate or rhythmic, structural, group-sex film, or down right boring, etc. They have caused tears, and sympathy. Also anger and violence. I am concerned with the film experience; the subjective expression and the film and filmed material. I follow my instinct in the process of making the films, and my feelings. No particular cinematographer has a preference — just each individual film and the personal feelings. Some people stay to watch whilst others race out in a few minutes. Which-ever way you go, the films themselves are their own realities. Warhol once asked me 'How did you do it?' I said didn't know. " —Steve Dwoskin

This evening's program will include:
C FILM (1970) 15min. —A film which exists in its own time with its own juxtaposition of sound and vision and is often seen as a prelude to the later feature films, since many filmic ideas were tested here.

TO TEA (1970) 15min. — Two women take tea on a very bright afternoon, sitting in the bay window of a bare room.

"JESUS BLOOD NEVER..." (1972) 30 min. —The singing voice of the last days of a London drunk as the orchestra raises him to heaven. The faint ghost image of a figure swims gradually to you through the grains of film low light and end life.

LABORED PARTY (1975) 20min.

JUST WAITING (1975) 9min.

GIRL (1975) 30min.

KLEINER FOGLE (1976) 40min.

SUNDAY, JUNE 4

CENTRAL BAZAAR

STEVE DWOSKIN IN PERSON

CENTRAL BAZAAR (1976) 180min. — "depicts what might best be described as a slow motion orgy; six or seven people of various sexes touching, kissing, fondling each other while the camera moves among them, probing gestures and expressions, and the soundtrack emits a mixture of hums, whines and catches of plonky music. At first it looks like eroticism thickly disguised as avant-garde art. But gradually the film weaves its spell, and by scrutinising so closely the surface of physical contact, it ends by piercing that surface and plumbing some deeper emotions that lie underneath. "—Nigel Andrews, THE FINANCIAL TIMES

THURSDAY, JUNE 8

The Films of Will Baker

WILL BAKER IN PERSON

"My films manifest a kind of total plastic stupidity, laced with sharp bursts of solarized morality and consciously overexposed structuralism. Shots follow each other in an almost blinding barrage of crude impudence: the camera seems to rise, swirl, melt, decompose, fry, preen, belch, and fornicate with 'the real.' The rich blather of the world enters into the lens, cut only by the supremely arbitrary gesture of lifting my finger from the button. The characters are mostly unemployed friends, my mother, and a dog that belonged to a girl named Kathy who was too tall for me. " —Will Baker Our program will include:

PUN-TING (1970) 22min —A slapstick surrealist cinematic analog to FINNEGAN'S WAKE, inspired by the Fiesion Theater, W.T. Wiley's paintings and R. Nelson's WAR IS HELL. Constructed of visual and auditory puns.

HOMEMADE HOMAGE (1971) 20 min — "I made this portrait of my 96 year-old grandmother as a kind of entry in a family cine-album. The camera and recorder seemed to me to offer the possibility of both creating and preserving a relationship beyond death. " W.B.

THREE COLLOQUIES (1972) 17min — "This film propounds the fundamental principles of cinema: 1) it has to be entertaining; 3) it contains magic beyond the conception of its makers; 4) the magic always appears in mistakes. " —W.B.

BIG HOLE DRIVE (1975) 18min — "A documentary of the annual Wise River round-up and shipment, featuring a ranching family still living on their original 1886 homestead. " W.B.

ADULTS ONLY (1977) 18min Super 8 — "A 14 year-old film buff makes a home home movie which reveals much more about his home than he realizes. " W.B.

SUNDAY, JUNE 11

New Films by Conner/Brakhage/Hindle/Baillie

What more could a discerning audience ask for ? Four masterworks by four of the greatest masters of the film medium.

Bruce Conner's MONGOLOID (1978) 4min —A documentary film exploring the way in which a determined young man overcame a basic mental defect and became a useful member of our society. Insightful editing techniques reveal the dreams, ideals and problems that face a large segment of the American male population. Educational. Music: from MONGOLOID written and performed by DEVO the de-evolution band from Ohigo.

Will Hindle's PASTEUR³ (1976) 18min — "What occurs to a bodily system following exposure to rabies and golden rod"—W.H.

Bruce Baillie's ROSLYN ROMANCE (IS IT REALLY TRUE?) INTRO I & II (1977) 17min —My Romance is intended for something like "broadcast" form, or like a correspondence...not so much for showing a batch of it at one setting... The work seems to be a sort of manual, concerning all the stuff of the cycle of life, from the most detailed mundanity to... God knows. B.B.

Stan Brakhage's SINCERITY: REEL #2 (1978) 39min. — "This continuation of my autobiography is composed of film photographed by many people: Bruce Baillie, Jane Brakhage, Larry Jordan and Stan Phillips, among others. Most of the footage is drawn from some 20,000 feet of "home movies", "out takes" and the like, salvaged from my photography over the years. It is of the Brakhage family's coming into being. " —S.B.



Joe Gibbons-Gibbons PUNCHING FLOWERS



To receive our posters in the mail, send your name, address and zip code to: Cinematheque Mailing List / Foundation for Art in Cinema / 339 Head St. / San Francisco, CA 94132

This program is supported in part by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency.